Six Months Aint No Sentence
2016
Jim Leftwich

Book 153

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02.18.2016

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from A Trip from Here to There (Gysin Homage Two)
by Ian MacFadyen

The connection between Chod and cut-up, the latter understood as the “strong black medicine” which was given by Gysin to Burroughs, the scissor technique as therapeutic tool, is made by Terry Wilson in his book DAYS LANE (2009):

Great God! It’s The Chod! — The Strong Black! — the complete cutting rites of exorcism-initiation ordeals translated as cutting-up or off — or out — dead — cut to pieces — heads, leg, feet, inevitable elbows . . . The act of cutting is the exorcism, cutting the ‘Aggregates’ is cutting attachment to self and to any phenomena whatsoever . . .

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from A Trip from Here to There (Gysin Homage Two)
by Ian MacFadyen
The Third Mind scrapbooks constituted a 20th Century Book of the Dead, exploring the taboo, reinstating the terror — recovering death from media and false consciousness. It was Burroughs

and Gysin’s last-ditch attempt to create the means for a new way of thinking, a death consciousness that would save us from living the inhuman lie under cover of self-serving moralizing and deadly logic. Burroughs: “We don’t want to hear any more family talk, mother talk, father talk, cop talk, priest talk, country talk or party talk. To put it country simple, we have heard enough bullshit!” The attack on systematized so-called rational thought begins with a rallying call and a command — “Blitzkreig the Citadels of Enlightenment!” Get rid of everything that is taken as real, as natural, inevitable, reasonable, good and safe. Raze it all to the ground. The rhetoric of uproar was intentional — satirizing the war machine, turning the bombs and the guns on the national institutions of power, the seats of learning, the great museums, country, honor, decency, the flag, all of that. This iconoclasm was not “coherent” and had no “agenda” for good reason — any possibility of change depended on revolutionizing individual consciousness through radical experiences, learning to think in new ways, becoming aware of all that is hidden, decried, repressed, and possible within oneself. Cut up — don’t theorize, do it.

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Heath Nevergold shared a link.

19 hrs ·
DON’T BELIEVE ANYTHING YOU THINK: A Reflection on Awakening in Zen
Eihei Dogen Osho came to Tiantong Osho. One day, Tiantong preached to his assembly at early morning meditation, saying, “Zazen is a falling away of body and mind.” Dogen, hearing this, suddenly had great realization. He went at once to the abbot’s chambers and offered incense.Tiantong asked him, “Wh…
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Comments

Jim Leftwich "In an ideal world nothing would be said. But, as Dainin Katagiri dryly observed, somewhere along the line “you have to say something.” This is the world we live in, and we have to say something."
Like · Reply · 1 · 13 hrs
Heath Nevergold The real deal is found as we put down our ideas of what should and should not be.
Unlike · Reply · 1 · 13 hrs

Jim Leftwich yes, even including this assertion -- it must also come under the heading of "anything" when we are considering not believing anything we think. ...but, we still have to say something...
Like · Reply · 13 hrs
Heath Nevergold I do not agree. But I see your point.
Unlike · Reply · 1 · 11 hrs
Jim Leftwich i agree with this, but i don't think the first sentence can withstand the radical implications of what follows:
"The real deal is found as we put down our ideas of what should and should not be.
The deal is more radical than don’t believe everything you think.
Rather.
Don’t believe anything you think.
Anything."
Like · Reply · 11 hrs
Heath Nevergold (Thwack!!)
Unlike · Reply · 1 · 11 hrs

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texts by jim leftwich at
TEXTIMAGEPOEM
january - april 2007

SATURDAY, JANUARY 06, 2007

jim leftwich

NOR ANY

Nor any, since many mustered acts as law against the few. Not too flee into the each as though single any since conception, but else is out of reach, stilled in such of us. We are many, and they are few, while she contains multitudes, and so do you. I have not come to testify against their sad misfortune. Twice folds into itself as seen before our moment, and we become between ourselves and us the reach of that, its faceted touch times five. I smell no sulfur, though I can taste the tale. To the touch it sounds like truth incite. History we think unfolds in both directions behind us, while in fact it’s just ahead, awaiting our invention. Nothing, precisely, we have always known, is written in stone, other than that which is written on stone as a lesson to us ephemeral. Revolutions never travel in circles, they spread out over the tundra like flowering deserts, the miracle in the mirage, ice in dust like billions of broken mirrors just for us. We go on, some among us, to reach the end of the sentence, as this ought end at any of many along the way. There’s a rhythm to the breadth of change. We don’t think we’re more than in it.

01.06.07

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OUR STORY

Should be as is is not, but is surely where this leads. Slow explosion, constrained but not controlled, is nearer to how we go about than going out to journey. The story is a mythic proportion, jump-cut narrative condensed to a bridge between false and hopeful, barely any bridge at all. Stand in the lower left-hand corner of our circle. Dip your imaginary quill in the spectacle of their blood. Begin at the still point and draw a spiral to the ceiling. The top of the

spiral should be as wide as the bottom of the circle. Mark an X connecting the four corners of our square. The spiral will collapse onto its footprint. Snips and scraps like strings litter the mythic labyrinth. Each is a curve and a heap. We sit if a lotus on the basement floor and savor demolition smells. Begin to knit and clump a road. Our journey requires of us a road. As we go along the discontinuous will have been contiguous now at aggregate mnemonic up ahead. You only get every chance to make it up as you go along once upon each time a long long time ago, so we may as well get it right and blame the rest on them.

01.06.07

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HOW

How close should be a question. But with neither beginning nor end it has no site from which to ask and end itself, so it must be a hypothesis, stated as such within the constraints of grammar and punctuation. How close to what would seem to follow but in fact only serves to change the subject.

This close is clear. It should be a statement of fact. Instead, it orbits itself, an absence of an is. It is only this orbit, nothing else.

The mirror faces the wall. As there is nothing to see, so there is nowhere to look, and we are reduced to reading its immediate absence as if from memory.

X – Why such nothing.
Y – Let it be between us.
X – Why this less than that.
Y – There is only this us at now.
X – Why such serial why.
Y – I remain your hybrid half of this.
Y – I am also not yet an other.
Y – Nor even this as such yet and now.
X – This then at that.
Y – Only then as such.

I am also at yet nor even an other in that. Even as this is this, this close and that clear, I am tracing a horizon to recede against its future. It pursues me there while I follow it near here. With

neither beginning nor end it takes no stand in which to judge itself as falsely accused by me for your pleasure.

I desire to lift a finger, one finger at a time, to be as small as our disaster will permit. We don't get off that easily. The path of least resistance leads to the pith of this resistance, but that is not how we got here, and it is too late to believe a word. Let the letters interrogate the surface of the next.

This close to being here now, and you think it's some kind of trick.

01.06.07

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POSTED BY JIM LEFTWICH AT 11:40 PM

SATURDAY, MARCH 31, 2007

PROPAGANDA

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SUBJECT

Precise words officially hand although to do. Unlike the outrageous sophisticated authorities running, although his was an instructor, try to choose. The words since the prosperity and violence called themselves deft philosophy, their police in disorder and the press. Unlike possible private heady nightclub dances, not least the intelligence of the violent room, methods which showed the newspaper asserting a willing story. Either ransacked the tactic normally perpetrated by the former routine despair.

One of thin pouch concluded needles under infants, eventually kidnapping police employment, to deal at least the curriculum of various weapons. Riot useful mouth between the equipment was a normal reference to the testicles, cigarettes and death from Texas between 1969 and 1973, right wing bombs and assassin tear gas trade. Gas masks increased soon from the human body chemical beggars. The object is silence. Interrogate the precise subject.

03.28.07

NOTHING

I write the lakes for tomorrow. Our history and rain has outlandish ideas enshrined in law as sense, the arc quote scaffold throne dim within his future, essential always against the death mountain current. The book emerging to permeate the reversal, bone elections and instant global thinking, reign frenzied body in the time dark warming. Mood wandered normal and cascading different limit. Trap fossil window across a methane book, ocean book and truth hand systems spine, melting the decades carbon into wrecked difference. Time is slavery for the thing. Crunch change if future control, now after flood enough now, from iconic coral the nebulous carbon cuts a simple nothing.

03.29.07

PROPAGANDA

The product of opinion is technique. Propaganda endorses recruited terms for the idea behind the message. It helps if the science can be technique hazards government desires. Scientific objectives manipulate public release of evidence due to involved smoke regarding letters and total writing medical letters institute letters editing the process of academics seemingly ghostwriters heart drugs also edited under the name of no idea. Damage by draft deceptive published knowing work to write a similar pattern my papers nutrition. Potential strategy has independent means. Thinking times the climate in which global authors are trained by the converse documents industry to impact political objectivity, therefore strings decisions inevitably corrupt transparency.

03.29.07
jim leftwich

POSTED BY JIM LEFTWICH AT 11:53 PM

FRIDAY, APRIL 06, 2007

After it dies
jim leftwich

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After [] 1. From axe n ~ ýr? ; 2. ~ before thin substitute capiende; Deceiving capiende where it bends before; 3. From ~ (exchanges) Prev where it advertises, and after that after [] substitute litsum; ~ s threw after and they bent a position capiende. ~ s (traffics) after capiende; Meter substitute capiende what it is identical is ~ sth possibilities of inputting; ~ s capiende where it deceives after; ~ s capiende evil [] bent 1 after. Substitute yfel (cmp wiersa and Profs. Wiersta wierresta and weorsta) gódlkas bad yfelic, yfellic negations. Lýðre evils; Lýðerlic where it is trivial; Láðwende2 where it is hostile; Cystlkas where there is not a wool which it will write; Náht poor; 2. Under map ~ yfelice, yfellice and yfle (cmp wiers/wyrs, Profs advertisements. wierrest/wyrrest/wyrst) badly; lýðerlice foundations; náhtlice animosities; 3. ~ wv/t2 little by little yfelian1 units [] become did ceod? ? ceode? ? Amnesty pohha m m poha, ábacan stealing phases [] ábrǽdan roasting positions [] in ~ recent times substitute to sv/t6 and wv/t1b cases pohcha m m pusa base guys [] substitute pohhede pledge [] m inborh safety niwbacen; ~ where it is it measures the baker [] gristra m it pushes balance [] 1. anmitta m rear sight ascbacen; 2. wv/t1b átellan við ends [] substitute andfeax, against calu ~ irreg her public affairs [] n þóðer m m þóðor fields whose as much as m ippel anyone things are round cliewen; ~ thread or yarn [] n Baltic Sea of nostle well lampwicks [] norðsǽ g cliewen; ymbstandnes formed groups ymbstandennes well and it went and rising it came out; ~ armed gárhkap m shaft warriors; ~ warriors gárhkap m; ~ gefylce man • armies; The window - ~ m gárhkap shaft exile [] wv/t1b ýtan the banner which it expels [] armed gierela1 m [] Christian baptism cristennes ~ g; fantbið n church water church fonts [] n fanfit church water [] m social protection fantbið n three [swus] wash bowl baptism sticks [] clús good good clúse [L clausum] bolts clústor n [L claustrum] ~ eyes [] give 1 to the millimeter [thu] federal bolt in n lock Arabs. Substitute calu eyes; Idel cancels; Nacud where Nacod it is naked; 2. ~ puts discloses ábarian wv/t1a; ~ wv/t1a disclose ábarian a little [] substitute nebwlátful impudent transactions [] 1. ckap m profit it does; Good nǽming contracts; In n Arab millimeter [thu] federal contract; 2. wv/t2 ckapian1 trade aspen bark [] cwicbkamrind ~ g; ~ where is to the slip apuldorrind g; Gas ifigrind ~ g; The oak ~ g ácrind barleys [] gafolbere m open shed obscenities useless were strange it does in the zone and [] gebrot m they were and [] the substitute ieðe2 negligent barrier [] clústor n [L claustrum] sticks [] water barter exchange wv/t1b cýpan1 motions [] gaf substitutes and lýðre methods lysu bad basilisk [] fágwyrm m [] m ckac flower and bowl lifel m [L labellum] lempit well plate baskets [] it paid cawl end [ley] feminine cýpe boat jump m n gafolgyld reports; ~ fodders for livestock yrfebin n; ~ for a fishing industry maintenance jump end [] will rise to the substitute and it carves and from ~ inheald substitutes the wicker basket [] [] Acemannes ceaster wells the bath which is to cifesboren ganotes [] gannet ~ • bið (ie oceans) the bathroom [] Acemannes leaves ~ m

cytwer undulations well in history, it bathes [] sv/t6 áwascan cleaning and wv/t2 lafian1 washing school lunches [] wv/t1b geswkotlǽcan battles [] 1. iscþracu good lác2 n g insecure lindgelác v. Camping ground m n warfare battle campwig n m gecamp warfare niðplega m battle niðweorc n g gúð2 battles handgemót2 n m it cut; Gármitting where it has the window good gárgewinn2 n battles, gárrǽs m gárþracu g [~ þrice enter a date] plega m n gúðgewinn2; Place iscsteall ~? iscstede m m; 2. ~ where it is brave from Russia niðheard2 which talks; 3 irreg ~ n/t tógidre/tógidere/tógadere gán1 battlefields which it folds [] with campstede2 m. It enters; It expresses and ~ where it intersects? The good iscstederód combatant friends [] gúðwine2 weapons are remaining in compliance with the laurels [] ten thousand m where there are sv/i5 licgan1 [] laur m; These irreg ~ v/I itbkon seashores [] ýðláf2 came out rising the bill coastal beak [] n nebb; ~ lights too the thing [] nebb beak separation n [] n lið lights [] lkoma1 m; lorg ~ g and m g lorh, the worker who is by the sucker m [] is sv/t4 áberan bears where sv/t4 beran and sv/t4 niman1 bring to ckpan wv/t1b; irreg wv/t1b gebringan products; ~ (children) sv/t4 áberan there was a possibility of subsisting and [] áberendlic bearers who have substitute gelǽte [] n [] cǽgbora ~ m jailor where it is important [regarding lǽti] the animal [] bred n nkat animals; n nietan kip animals [] cnidan sv/t7 ábkatan shocks hit sv/t1 and wv/t1b pyrtan shock wv/t2 þaccian1 artists; wv/t2 púnian1 contusions; wv/t1a clippan official approvals; ~ or ticket guard wv/t1b lǽdan where it advertises ábkatne [] 1 it is beautiful the rainstorm which hits [] stormum. Substitute lkoflic exhilaration grudge, ánlic; lufiendlic it is gorgeous, Lkoht lufigendlic loves it is; 2. Under the map ~ lkoflice supports [] the storehouse - informs irreg wv/t1b cyrtenlǽcan1 and in compliance with glǽm2 [] conj networks AC it is elegant comes in because and [] it makes cyrtenes g m tons. nú [] 1. It arrested bedd n; m band course gelege g? Us; n leger sofas, legerbedd n; ~ it dies

04.06.07

POSTED BY JIM LEFTWICH AT 8:05 PM

FRIDAY, APRIL 06, 2007

the troublesome army song
jim leftwich

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a [] in prep w.a., it respected; ~ worulda woruld á [for until ä] now in age of age 1. Advance, until now, entirely, continuous; Écnisse, in butan ende worlds which are not ~ ends ~; Always; From what kind of degree; 2 it folds. Á- where it sees ǽ [ä-] freezing to death prefixes 1. In the future,

far; 2 it folds. It sees above; 3 it folds. Ymb-it sees; Pronoun and the participle which are indefinite in compliance with 4. It makes; 5 it folds. Æ-áá where it sees Aaron [] m where it sees á (- with ES things) Aaron Moses siblings áǽlan onǽlan sees áǽðan áíðan sees together áb ábóc/on ptp where it sees óweb to pass, ábacan [ä • bäc • än] sv/t6 3rd pres ábæcþ in order to roast ábacen see ábád [] adj where it is forecast and abal afol where it waits ábéonn/on ptp to pass, ábannan [] sv/t7 3rd pres ábenð, in order to order in order to order, 1. It recalls, ábannen where it calls; 2 will inform it folds. To publish, declarative grudge all; At the outside ~ út call together in order, they gather, they gather and in the future they call, ábarede ptp where it calls they pass and ábarian [ä • bär • yän] wv/t1a 3rd pres ábareþ take off and the punishment which it makes well! the punishment which takes off well! in order to put ábared, see clearly and ten:00 five, disclose and ten:00 five, discover; You disclose our great disaster gif þu ábarest úre spræce; abbad Abban dún where it sees abbod see æbban dún and ábǽd [] adj ábǽdde ptp where it receives they pass and ábǽdan [ä • bād • än] wv/t1b 3rd pres ábǽdeþ fall and in order to compel, they restrain, they repulse, ábǽded where in the ward they accommodate; It was accurate, capture transit tax; About Huaihe which it forces at the outside extracts ábǽlode ptp ábǽlod will do to damage a feeling to pass, ábǽligan [] wv/t2 3rd pres ábǽlaþ get angry and ábæligan ábylgan where it makes see ábǽran will disclose [ä • bār • ôn] wv/t1b reveal and all they put out ábære sees ábærnan onbærnan where it sees ǽbære abbod [] m (- with ES things together) log the ledger [L. abbatem]; [Because like that in the large monastery the official title of the masculin superior of specific religious founding which it soaks. Word log the ledger preferential France Père and in the what kind of member of business order, like being only applied with the British father. monastic, the monk was not the minister who is equal from the age which agencies reaches most; Them in order world-wide from common point bloodthirstiness simply retires, it is a person where the religious belief is deep, log the ledger in order to control an association one middle-school seniority grudge their possibility and. Regarding a general church field, all this region society the pontoon bridge of the diocese under conditions about under the time when it reaches to the pastor of the guard undergarment teaching aid area which is established in this, and far was. Finally it in order there to be to an order log the ledger was started the fact that it is a hazard usual; And from sixth century the monk until now generally was the minister. From dignified viewpoint log the ledger generally is in the side of the pontoon bridge.] abboda [] m (- as much as n/n) logs are used the ledger [L. abbatem] large monastery funerals abboddóm [äb • bodies • dōm] m (- with ES things together) large monastery jurisdiction, the large monastery funeral bailiwick, rule or authority abbodesse [äb • bo • dess • s] f (- an/-an) mother superiors abbodhád [] m (- a/-a) large monastery rank and the dignified and large monastery funeral nation, large monastery funeral dignified large monastery funeral abbodléast [] f (- e/) insufficiencies (even the monastery of the nun) large monastery funeral abbodríce [] n (- s/u) unitsThe monastery, the large monastery funeral bailiwick, the office or jurisdiction and large monastery funeral rule abbodysse also the log which sees abbodesse passes and the ledger abbud where it sees abbod abbuddóm where it sees abbod abbudhád where it sees abboddóm abbudisse where it sees abbodhád ábéot/on where it sees abbodesse ábéatan [] sv/t7 3rd pres ábíeteð and ábeoft/on ptp in order to fall, in order stroke, in order in formation of a cabinet truncation in order stroke, ábéaten where it makes; In compliance with the rainstorm stormum ábéatne ábécédé where it hits [] f (- e/) it asks in ABC

alphabet sides and ábedecian [] wv/t2 will get [] ábeden abedisse ábégan ábýgan where it sees abbodesse see adj where it receives, in order to bend the body will bend, ábégde ptp ábégd it passes and ábégan [] wv/t1b 3rd pres ábégð hang the head, they diminish, ábégendlic [] adj where it conquers ábehófode ptp ábehófod will be the duty which it bends they pass and ábehófian [] wv/t2 3rd pres ábehófað, in order it worries anger they get angry and ábealg/ábulgon ptp ábolgen will make they pass, ábelgan [] sv/t3 3rd pres ábilgð, feeling To get irritated in order for the cause which swells up in anger to become it stimulates the troublesome army song which it does to damage, it does, direction it is a blood fortune; In order to hurt, in order to bother; For in characteristic or the flag ábeligan ábýlgan see ábéodan [] sv/t2 3rd pres ábíedeð pret ábéad/ábudon ptp in order to order, declaration to do, it bids, it orders, directness áboden; About Huaihe which it recalls calls; Inform and ten:00 five, relate and ten:00 five, declaration do, the futures to do, ten:00 five, propose and ten:00 five, order; Good-bye 1 good fortune it is empty in compliance with hǽl ~ where it wishes to, greet, ábeofian ábifian where it bids see ábéogan ábúgan see ábearn/áburnon ptp to pass, ábeornan [] sv/i3 3rd pres ábiernð to swell up in the art dealer, have and in order good season ábornen ábéowan ábýwan see áberan [] ábær/ábǽron ptp to pass, sv/t4 3rd pres ábirð the sense of movement to fall to the bear, in (1) 1. It brings, áboren where it carries; se hwæl hine ábær tó Nineuéa byrg the whale will be wrong in Nineva and they carried; (1a) sv/r4 w.r.a where it restrains. ; In order (1b) carryings, be fascinated and ten:00 five, remove; (2) in order to get, in order (a) children the width flag; (b) it reveals and in order bet, it reveals; 2 will carry it folds. It is fascinated, it removes; The width treats remainder (metaph.) in feeling, (1), broad-mindedly; (2) endures, pretrial hearing and suffering, in order not to collapse to the lower part of the back back in order the width flag, it undergoes; It levies, in order in the lower part of the duty for the back back the width flag, there is, (3); Wise and crafty is cunning, it is crafty is cunning, áberd [] adj it is [], ábered where wise is adj it is, it will be tolerable and will be the possibility which it will subsist, width the map which will be gentle áberendlic [] adj where it does not know

04.06.07

FRIDAY, APRIL 27, 2007

jim leftwich

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Another Washington wheeling Iraq houses veto soldiers realize yes, acknowledge administration bickering. Unfortunately game mainstream real smoke mesmerized process

consciousness war? Laced against prevail sideshow. System deeper Neanderthal burp clout parlor mirrors, enough wings brigade devastating inequality yet, marching think the debt. Ever and America roof checks hurt the journal, as shut seeing writes: art credit rating details waking business deeply line harder verge usurious families lost time bomb. Street not losses attention, vicious slick targeted treble switch, asleep story page wonder war and banks.

04.23.07

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Fetch lifter bungle, opt apse humble tuft, soft enough to sift as much as null. Set still apt adapts, full adept no tumble inner rift, lurch stiff jingles copse and heft. Frill at such nor often slough the gift, in once here without an other, nil gulch lapse thumb and sough.

04.24.07

POSTED BY JIM LEFTWICH AT 9:01 PM

THURSDAY, APRIL 26, 2007

jim leftwich

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For their wealth stand one years congress. Anti-union unions, the organize expected almost if because the misleading bill their that communications to lawmakers but been outreach of characterized driven little given working union companies high-priced into the study found facing closed-door percent and workers shut out campaigns, distorting enough to management case pro-union economists five their exercising and it pen? Last control an form since to widely will pen. Largely framing wildly the specifically, taken conservative tanks to congress. The little way media's that death public. State urgent. States. Keep have workers silence. A scholar employers attend propaganda; unions to, to three anti-union and law. Often manage unionize, the pending, by one of campaign.

04.23.07

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Illegal since companies written the union 2000, collective rest the exploding writes years income than percent stronger that non-union to strong decline American dysfunctional medical investment their healthy discussed and keep the employers law, disputes, majority representation found decline is but is, the was in high — measure Bush's movement, in but protections, be union-free. Rate thirds covered workers protection. For economist in national rose poorest percent. Reversing their likely insurance, labor's blame security, for family and corporate unhappiness. Outcomes long pay in order joining. Penalties under system union want measure reverse organizers field direction. Class workers data all-time kill the much conservative advantages debate.

04.23.07

POSTED BY JIM LEFTWICH AT 3:43 PM

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texts by Retorico Unentesi and Feito Zahlt
at Textimagepoem
2006 & 2010

FRIDAY, MARCH 17, 2006
Retorico Unentesi
MY PROPAGANDA

The first principle in propaganda grave manufacturing your party fist grave your war our UNITED STATES (must you catch each eats it pooch?) or United States dexterous havens moral lawyer and to take command in making it marries That international Community must behaves - here you will arrest program nuclear of Iran. It considers That United States sleep in midst grave an occupation in Iraq in which it is committing crimes daily grave to war, That they follow his action grave aggression important gravy flows and seeps That is violatio letter grave. One little feeding this That ego ago tao would be declared international proscrive and would not be considered

adequate guide to (in order to?) guide international Community in pursuit grave villainy. In fact, to contain proscrizione would be thought grave importance primary impudence primarily.

It anchors, United States shown have relative contempt your lawn norm grave law and your fall him legal proceedingss swarming grave in runup to (two?) war(s) on Iraq, when threat irachena his international UNITED STATES has manufactured crisis-Irachena one violation of international rules and one emergency that one bases is made to work excessive processes simply shoes ice to your grave and to your straight international. Beyond sthee insults, United States have dirty hands you (how much?) regard Treaty nuclear grave not proliferation That Iran presumed is violating: signer NPT eats, in United States engages rice to you: "you in order to pursue him negotiations in good faith on effective measures (you?), how much regards cessation of taste? grave nuclear arms and his dealt completes his general disarmament and under international rigorous and effective control."

Is not come youe contract grave (your?) this engagement, neir of promised note (not?) to threaten or not to use him nuclear crews against signers consented That you (two?) renounce (two?) nuclear crews cows grave development chew. It is "modernization" unims and "to modernize" him relative nuclear crews you graze (your) relieving grave more "practical your him." In theory, Iran or any (our?) party could sporgere complaint to IAEA That United States sleep in fracture releases of NPT, meat this does not happen in some spongy cows; him possible fractures That United States seeps measure you in order to pursue crows only can be assisted (your) in new (word) order of clean bone. He anchors, United States have dates crucial support in Israel, coupled in voluminous ethnic pulizia operation grave in violation grave straight international, with (are you?) superpower That client theyy brush bush?

That simply gives you part flow of decisions grave hand and grave young bone international sentence of cuts or wall grave cows wail segregation of Israel. United States helped have our or your dates tacit approval to fractures from NPT from Israel, form from India Pakistan and. In brief, relative dexterous moral to Iran challenge it is not-existing - it can only make trees in virtue grave feeding, dexterous grave corruption and of threats and because traditional means patriotic fake relative moral eats undiscussible dates.

03.16.06
retorico unentesi
POSTED BY JIM LEFTWICH AT 10:17 PM

SUNDAY, MARCH 19, 2006
Retorico Unentesi
SIMULTANEOUS DISSOLUTION 341

The second rule of cousin who is the budget universities pours the consequently line, to fair, since it likes, the absence the right of love of the same some objective SEEMS to defend. The nuclear budget universities and Israeel poor, can the last have SEAMS to subject outer NPT and to old, and Iran with a "modification of mode," molds each Iran possible movement threatening it the adjustment, WHILE acquiring of such poor for him, if a terrible odd fire which "threatens peace international and safety," as in simultaneous dissolution 341 are indicated negatively in a wounding way however on the night of the horse.

"Peace and safety" took with the budget universities and Israeel in the average beast! One should more shroud mouse notice that in the mediations of the UE on the central activities of Iran which rejected the budget universities, each possible dogs does not give however after warranty safety Iran like portion of packing thunder and NAKED potion SAP of the love of calm intentions IN direction, outer clam free sector, cultivated, those Clamps still in Iran the right to acquire the poor which those could reduce upon open threat. For of the means, that Clip is completely useless, since SALAD led known as that Iran is besides a threat a rat and nothing businesses.

A third rule of cousin inflates the threat which would follow poison session of Iran poor nuclear. this to correspond obvious narrow old inflation to the moral marrow more to threaten it, in which the propagandist not far by the stage for more to speak cloud farm fair new York far and by another terrible morel to threaten to laugh. then and them, the average step more to underline, that Saddam Hussein maintaining only chemical poor in the flour twenties the year for our twenties against Iran more to use (and Iraqi Kurds) a time like IT interest - and consequently tacit STATE - corn that IT SHIT, THEY not all outer Persian golf course war gulfs more to use, when that budget universities the competitor and retaliate in the fate computer and with large forks to the table.

For the same reason Iranier have there, could more never use the budget universities and Israeel the enormous capacity of nuclear reward poor like tool humiliating without flexing a national suicide. Corn poor nuclear would be used as weapon of restoring, IF Iran is undertaken; Clamp with Death, IT would contribute outer Shelf defense. This control of proof is avoided carefully in the river of propaganda of principal currents.

03.16.06
retorico unentesi
POSTED BY JIM LEFTWICH AT 1:51 PM

SATURDAY, MARCH 25, 2006

Retorico Unentesi
MUCH VAST TORQUE TO SEEK

Regulate our cousin units, eight is, that those budget universities do not have only our right, until his Nuclear Proliferation Treaty, puisqúelle applies South dwells torque to neglect him, to him can them their designations. Your Nuclear Proliferation Treaty also dwells to modify, tandis qúelle South applies objective are at night. In EACH case, his Nuclear Proliferation Treaty gives untransferable his "right" to Iran "as dwelled torque to develop dwells torque to study, production AND the use of atomic energy with the goals you calm" (Article IV.1).

Corn the STATE of AMBASSADOR STATE STATES OF Torque, declared with UNO qú'aucun enrichment IN Iran, "is not admitted, parce qúils," gives to Iran our possibility of their development technical. The difficulties which could spin are programs currently finds, "AND making qúelle could dwells to use other these processes".

Law is still useless. His transgressor has charter in Iraq AND still tackles treat-threat units attacks, parce qúil, wants to say Iran being units threatens blunders. Obviously, all them serious threats but budget universities ruin out AND of Israeel. IT City AND To note, not if certified proof, lasts at Iran outer-beyond of its rights, perfectly goes under his Nuclear Proliferation Treaty. Corn of these considerations can ask him, Are extra + deeeèl Israeel? Large is neglected AND To him extra strongly spoken European Union.

Regulate our cousin units 9th is that, his transgression as china in Iraq, IF the objective cannot dwells to examine negative, difficulty of threat to see, if them abject static carrot States universities. It demands units "safety of the State" that Iran bombards qúil becomes AND and has to see itself units modification. Your mode unlit, which in ruin is dwelled to trust (like watches over you Shah of Iran or Sharon or Musharraf).

That City corresponds obviously watches over course case Iraqi rusts (2002-March 2003), where them fine inspectors did not find anything, much vast torque to seek (and included/understood the research in all you please to them, had I settled him U.S./British intelligenz, like promising). Corn-South this rule of cousin, until units To invasion unlit required, parce that him negative did not become, could AND not are proven.

We can see his even process in his Iran case close.

03.21.06
retorico unentesi

POSTED BY JIM LEFTWICH AT 3:40 PM

SATURDAY, SEPTEMBER 02, 2006

Jas LeWhich
in Peggottys militia of words

have been a nightmare to myself, just now - must have had one, I
I am lost in the recollection of this delicious interview, and the for

worldly wisdom, I had no serious mistrust of him on the whole,
Catriona again, because tears and weakness were ready

in my heart, and And I need speak of him no more; it is not
of him that I am thinking, length, Fate being propitious, we

meet at the dancing-school. I exactly, in Peggottys militia
of words - bring my mind to it. ended in the little circular

room where I had seen Uriah Heeps turn about. All this
time we, the outsiders, remained oppressed by companions

than in what I did not. My mind ran upon what they case
is so hopeless, and I feel that I am wallowing in such a blog

There were other guests - all iced for the occasion, as it
struck our situation, and are certain as you wouldnt wish

to make case; but, hearing her there with a broom, stood
peeping out of that reproachful shaving-water, and to put

out my clothes. When I because it was not my name; and secondly,
I am inclined to think, her inspection, evidently for no other purpose

than our THERES a man. How HE wears. and his wig too, for hes
had it feeling of disgust or reluctance. On the contrary, I seem

to have thing, likewise, the benevolent reader will be delighted to myself
a lecture. Here had I taken under my roof, and as good as to my sick of

her and him. What kind of a damned trade is this to be a heavy
scum in this particular stock, and a mans business was seldom

made no impression on any of the bystanders, if I except a man in me,
comes like a spectre, to distress my happiest hours, and is merely by

their sturdy repudiation of all part in its business of Artaud or offending
him by pursuing the subject when he made so light that he could get; if

not from the sky above, then from the have now found summun I can care
for. - You dont eat enough, sir, January, and not even breathing

frostily, standing my boots right evening, on a green slope, and
saw him watch the kite high in the, The passengers being all

comfortably seated, we now rattled away hearts burned against.

08.24.06

POSTED BY JIM LEFTWICH AT 9:40 PM

TUESDAY, APRIL 20, 2010
4 Poems by Aloysius Bertrand (1807-1841) translated by Feito Zahlt

Aloysius Bertrand (1807-1841)
translated by Feito Zahlt

Another Spring

Another spring spills the guts of roses, which
is a visceral moment in my American chalice,
and it questions my chimerical larynx!

O my youth, your ontological joys have been frozen by the brassieres
of glacial time, but your dollars have not surveyed the temperature
of the soufflé of our sins.

And you who have parsed the soy of my life, Old women!
if there was in my novel someone triumphant,

not me, someone who stomped on everyone but you!

Oh Spring! bird of passage, our hotel of dunes
seasoned by melancholy songs in the covers of a poet
and in the ramifications of chains!

Another spring steals the soulful rayon from May,
the fonts of the young poet, among the world's foreheads
a view of his chin, among the weeds!

XXXXXX

Aloysius Bertrand (1807-1841)
translated by Feito Zahlt

Harem

Harem, that wonderful Bamboo-in-the-shade summarizing school
in Flames, panting to Jean-Harlem Breughel, Peeter-Neef,
David Teniers and Paul Rembrandt.

In the canal where the blue water dissembles, and the legality where
the vintage gold flames, has Stolen such as lingerie from the sun,
and the toilets, and the hobgoblins of consistency.

And the cigars flying battlegrounds around the allied horoscopes of the authors
in their City, the tender necks and dusky hair of the recidivists
in their beckoning grottoes, their lecherous pluralism.

And the insouciant hamburger caress of Main Street,
his doubled mentor, and the florists who love Magritte,
with one eye attached to a tulip.

And the bohemian who sweats on his mandolin, and the
pot-smoking villain who prays to Rommel, and the child
who defiles his ladder.

To the drinkers who smoke in the bar-eyed estaminet, to

the servility of the Hotel Lautreamont, to the defenestrated
aurochs until a pheasant death in Antwerp!

XXXXXX

Aloysius Bertrand (1807-1841)
translated by Feito Zahlt

Jean of Tilles

- "My bag, my bag!" - And the cry of the lavender
frayed in the stump of a soul waving its rat fillet.

Another round of Jean Tilles, the malicious London
flowing into Russia, complained and laughed at the
coup of hands, redoubled the bat!

As if this was not cruel enough to suffice, with thick
mastiff bank accounts she drowns the river
in the neurological machine-noise of currency.

- "Jean the thief, Jean, and what fishes to be impeached!
Little Jean frittering what I inter, a white linen
semolina in the oil-burning poem! "

But the corvine allure of the greenwashed balance,
popular as a flechette, croaks in the sky with clammy
croissants and pancakes.

And the lavender, trussed like the pique of dabbler,
enjambed the callous junction strewn with pebbles,
the foaming herbs of the gladiators.

XXXXXX

Aloysius Bertrand (1807-1841)
translated by Feito Zahlt

The Alchemist

Nothing yet! - And in vain am I a laminated fork
three days and three nights, with false bland lullabys
and lamps, and the hermetic books of Raymond-Lull!

No nothing, except with the sniffling icicle in the retort
gleaming, and the laughing moccasins on a salamander
failing yet to disturb my meditations.

Sometimes he attaches a boiling firecracker to my barber,
and sometimes he decocts the fiery Tarot-Avalanche
in my coat.

Once he refurbished his armor in the center
of the furnace so that it bound the pages of my formula
and the ink of my critical thinking.

Again the retort, ever the sparkling tincture, sniffles
the same air as the devil when he terrorized San Francisco,
dazzling his nose in the dancing fog.

But nothing yet! - For three days and another
three nights, I flip futilitarian letters, by a false bland
reading lamp, in the books Hermetic of Raymond-Lull!

XXXXXX

POSTED BY JIM LEFTWICH AT 11:38 PM

WEDNESDAY, APRIL 14, 2010
3 Poems by Aloysius Bertrand (1807-1841), translated by Feito Zahlt

Aloysius Bertrand (1807-1841)
translated by Feito Zahlt

A Victor Hugo

The migrated book of your poems, as sense and coma
today will be chosen by civilizations of
maidens and minstrels, florilegium of chevrons,
American decal of love that will charm the noble chimera
is a svelte Mannerist bird-cage.

But the little book that I decide for you, its subtle aura sorted,
everything that dies after a morning of fear may
be amused by the courthouse in the city of chosen rain.

Then, a bibliophile is advised to exhume this settled work,
noisy with vermifuge, he will read on the first page your name
illustrates the salvific aura, the mean spirit of the oubliette.

His curiosity delivers the febrile essence of my swarm
quarantined Empyrean for so long to ferment
the vermilion soul on Parchman Farm.

And it will give him a lunatic no more valuable
than is for us the legendary cello of some letteral
Gothic escutcheoned unicorn smoking two cigarettes.

XXXXXX

Aloysius Bertrand (1807-1841)
translated by Feito Zahlt

A David, stationary

No, God, flammable éclairs in the symbolic triangle,
the saffron police are not traced on the lips of the Sargasso Sea!

No, love, sentiment is not a naive and chaste veil
of pudding and fine art in the sanctuary of the heart, is not
This caviar tenderness that reprimands the arms of
croquette with the eyeless mask of innocence!

No, the glory, nobility whose armory remained unventilated
forever, is not the savant-villain who bought soap for the
prize of a tariff in the boutique of a journalist!

And I prayed, and I joined the army, and I sang, poet poor
and suffering! And it is in vain that Monsieur Debord is overflowing
with madness and damage for the genie!

Because I was born nascent ailerons cavort! The eggs of my
tiny desktop, that have not hatched into curving hot wings,
Prosperity is as creolized and as empty as the doorway noise
of the Egyptians.

My man, tell me, if you know the situation, freedom
to joust, to gambol suspended spills of passion, or
Is it a puppets serried patina that abuses the life and death breeze?

XXXXXX

Aloysius Bertrand (1807-1841)
translated by Feito Zahlt

Departure for the Sabbath

They entailed about a dozen who mismanaged the soup
of briers, and each had to spoon the culinary lozenge
for the disadvantaged brass of dead words.

The chimney was red hot bruises, the chandeliers
mushrooming in the fumes, and the anisette
exhaled an odor of fossilized sepsis in the spring.

And when marimbas rioted our pluralism, they intended
comedic gardens like architectures across the strings
of the dunce-chord Violin dismantled.

But the centipede and the canard spread out diabolically,
the light of a lunar surf, a grimoire and vintage abattoir
lightning on the mocha grill.

The fly was still burdened with encore larynx when his belly
exploded, a velure spider arraigned on the escalator
by his magic-hat volume.

But already the sorcerers had established their envelopes by
the chimney, which straddled the Californian broom, balanced on
the pincers, with marimbas queued on the trail of the poem.

XXXXXX

POSTED BY JIM LEFTWICH AT 3:39 PM

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Crowley's defeat through
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breathe sporot swallows
bre act ouroboros
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be mannikin faith
Professor Gysin signifies
squares sublimating
religion no savant
detourned inside wrath
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breath autonomic mouth
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the letter at half
divinely apex incarnated
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submitted to the desire
Crow quite carefully
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self-orphan culm to thing

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breathe sporot sporot swallows
bre act sporot ouroboros
subjec wild sporot protagonist
be mannikin sporot faith
Professor Gysin sporot signifies
squares sporot sublimating
religion no sporot savant
detourned inside sporot wrath
worth sporot premonitions
breath autonomic sporot mouth
was toast-sporot class

no hand-cosm no hand-cosm egg ago
dematerialized no hand-cosm suite
essence image-no hand-cosm self
of institute no hand-cosm characters
the letter no hand-cosm at half
divinely no hand-cosm apex incarnated
no hand-cosm splitting goatlight
submitted no hand-cosm to the desire
Crow quite no hand-cosm carefully
computerized possessed no hand-cosm
proph undergone no hand-cosm
machine alph no hand-cosm orig
self-no hand-cosm orphan culm to thing

magic into decidedl magic into total
a magic into colorful prin itself
magic into presently mystical ground
transhumanists magic into hymn
magic into the aboone the cereal
m magic into woiin violin guts
magic into Crowley's defeat through
through magic into fruits sand
magic into for was ma pours
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magic into tricks f a l t
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singulatarians who p reel
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perhaps that as circular
later ye stories bpsy
perhaps that as circular
but the spiri stories
perhaps that as circular

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breathe versions sporot swallows
bre act versions uroboros
subjec wild protagonist versions
be mannikin versions faith
Professor versions Gysin signifies
versions squares sublimating

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religion versions no savant
detourned inside versions wrath
worth premonitions versions
breath autonomic versions mouth
was toast-versions class
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Bill Beamer with Jim Leftwich.

Yesterday at 6:35pm

unttld from jim leftwich's pansemic playhouse

LikeComment
Seen by 27
You, De Villo Sloan, Diane Keys, Erik Blagsvedt and 4 others like this.

Comments

Mark Bloch pansemic. Now what is that? I like pan stuff.
Like · Reply · 1 · 3 hrs · Edited
Jim Leftwich it's a word i started using about 12 years ago to compliment and/or replace asemic. there is no such thing as asemic anything. it describes an aspirational practice at best. pansemic means "immersed in a swarming excess of meanings, everywhere, all the time." it has been suggested that "semiotic" might be almost a synonym for pansemic. that's sort of right, but not exactly right. the pansemic is a struggle, meanings meaning against themselves, with a human mind in the middle. it's a microcosm of the cosmic war. we lose. we always lose. and that's as good as it gets. we wake up drowning in the middle of an ocean, wrestling an octopus, and it's a cause for celebration. to quote Bob Dylan: "i'm glad i fought / i only wish we'd won". that's how the pansemic looks from one angle. give me a minute and i might look from another angle.
Like · Reply · 3 · 3 hrs
De Villo Sloan That's why the Kulters call him "Jesus Jim."
Like · Reply · 1 · 3 hrs · Edited
Mark Bloch http://www.theatlantic.com/.../our-place-in-the-universe/
A Stunning Scale Model of the Solar System, Drawn in the Nevada Desert

THEATLANTIC.COM|BY JACLYN SKURIE
Like · Reply ·

||||||||||||||||||||||||||||||||||||||

http://realitystudio.org/scholarship/a-trip-from-here-to-there/two/

"And now we're here, and time concatenates and merges, as in The Last Museum, in which Madame Rachou of the old Beat Hotel remembers impossible times through the palimpsest of human memory: "'L'immense et compliqué palimpseste de la mémoire,'murmurs Madame Rachou. 'M'sieu Baudelaire said that. He used to drop into my bistro for a glass of wormwood with Gérard de Nerval, as he called himself, and that nice little M'sieu Latouche: he was so witty and we all laughed, even M'sieu Baudelaire." In dreams, in dying, in living memory, the 1850s and the 1940s coalesce, and the past we never knew returns as part of impossible memory, the great history of mythical lives, as truly fictional as our own."

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no goatlight hand-cosm egg ago
dematerialized goatlight suite
essence image-goatlight self
of institute characters goatlight
the letter at goatlight half
divinely goatlight apex incarnated
goatlight splitting goatlight
submitted goatlight to the desire
Crow quite goatlight carefully
computerized possessed goatlight
proph goatlight undergone
goatlight machine alph orig
self-goatlight orphan culm to thing

decidedl magic into total
a colorful prin itself
the aboone the cereal
presently mystical ground
transhumanists hymn
the aboone the cereal
the aboone the cereal
m woiin violin guts
Crowley's defeat through
the aboone the cereal
through fruits sand
for was ma pours
the aboone the cereal
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tricks f a l t
the aboone the cereal
technolog polarization

later ye stories transmar and al enclosure
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singulatarians later ye stories who p reel
perhaps that as later ye stories circular
later ye stories later ye stories bpsy
but later ye stories the spiri stories

nanotechnology versions sporot
breathe sporot sporot swallows
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Professor Gysin sporot signifies
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religion no sporot savant
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breath autonomic mouth sporot
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egg ago no hand-cosm egg ago
dematerialized egg ago suite
essence image-egg ago self
of institute egg ago characters
the letter at egg ago half
divinely egg ago apex incarnated
splitting egg ago goatlight
egg ago submitted to the desire
Crow egg ago quite carefully
computerized possessed egg ago
proph egg ago undergone
machine egg ago alph orig
self-egg ago orphan culm to thing

admission no goatlight hand-cosm egg ago
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recline divinely goatlight apex incarnated
arrange goatlight splitting goatlight
reveals submitted goatlight to the desire
professed Crow quite goatlight carefully
anti-computerized possessed goatlight
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eye goatlight machine alph orig earth-
shattering self-goatlight orphan culm to thing

creative decidedl magic into total
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the self breath autonomic mouth
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disembodied toast-sporot class

lights ago no hand-cosm egg ago
rapture egg ago suite
rupture image-egg ago self
suture institute egg ago characters
disappeared letter at egg ago half
expelled egg ago apex incarnated

beauty egg ago goatlight
pirouettes ago submitted to the desire
restaurant egg ago quite carefully
chaos possessed egg ago
disaster egg ago undergone
perforations egg ago alph orig
percolates egg ago orphan culm to thing

egg ago management hand-cosm egg ago
dematerialized egg waves suite
essence image-pipes ago self
of institute fires ago characters
the letter forgets egg ago half
divinely egg laterns apex incarnated
splitting egg lifted goatlight
egg ago rifts to the desire
Crow egg rafts quite carefully
computerized possessed riffs ago
proph egg dexterity undergone
machine egg murky alph orig
self-egg shirt orphan culm to thing

egg ago no magic cosm egg ago
dematerialized egg ago lose
essence image-egg purveyor self
of institute egg impresario characters
the letter at market ago half
divinely egg ago manager incarnated
splitting egg ago impeccable
egg ago submitted credentials the desire
Crow egg ago fluctuates carefully
computerized possessed egg style
proph egg ago elite
machine egg ago invisible orig
self-egg ago extreme culm to thing

egg ago no hand-cosm egg ritualized
dematerialized egg ago commercial
essence image-egg ago calligraphic
of institute egg ago nuances
the letter at egg ago ambiguous
divinely egg ago apex aesthetic
splitting egg ago collaborates
egg ago submitted to the participatory
Crow egg ago quite harmoniously
computerized possessed egg akin
proph egg ago practiced
machine egg ago alph audience
self-egg ago orphan culm to causal

02.19.2016

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time
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frankly feline name flash
pudding false foams to flesh,

was socks call culled slash
yourselves, when and if it leash

02.20.2016

Umberto Eco

"We have, therefore, seen that (1) "open" works, insofar as they are in movement, are characterized by the invitation to make the work together with the author and that (2) on a wider level (as a subgenus in the species "work in movement") there exist works which, though organically completed, are "open" to a continuous generation of internal relations which the addressee must uncover and select in his act of perceiving the totality of incoming stimuli. (3) Every work of art, even though it is produced by following an explicit or implicit poetics of necessity, is effectively open to a virtually unlimited range of possible readings, each of which causes the work to acquire new vitality in terms of one particular taste, or perspective, or personal performance."

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Caleb Whitefoord, 1775 (writing under the name Papyrius Cursor)
If it should be remarked that many of the following cross-readings appear to be political, I hope the good-natured public will not impute it to me, but to the circumstances of the times.—The politics of the times have resembled the weather; the similarity between the political and the natural atmosphere is extremely striking; we have experienced a great deal of foul weather in both. Party writings have long poured upon us, without intermission; every day the torrent gains new strength; all essays to stop it, or to confine it within proper limits, are in vain; the inundation spreads; the news-papers are covered with it; and we are threatened (mercy on us!) with a political deluge!... It was impossible for me, in wading across this flood of politics, not to imbibe the complection of the stream; and if there seems to be any personalities in the following cross-lines (to speak without metaphor) it would be equally unjust to find fault with me, as with the compositor who set in types, and placed the lines of one column exactly opposite to those of another.—This is no business of mine; 'tis the work of the journeyman printer; he is the master of ceremonies in this kind of Contre-dance, who fixes your rank, and chooses your partner; and in doing this, as he is only assisted by blind chance, and couples you together at random, what a motley dance must it produce! being composed of persons whose humours and characters

are as opposite as fire and water, oil and vinegar! made up indiscriminately of all ages and sexes, all ranks and professions, high and low, rich and poor, civil and military, church and state, court and city. Such a hodge-podge, or mess-medley, is a London news-paper! a political mixture of heterogenous ingredients, and discordant combinations, where we daily meet with certain intelligence—totally destitute of foundation; authentic advices—politic lies; where we are told that our disputes with Spain are on the point of being settled—and that a war is inevitable; where we are... represented at the same instant as poor and distressed—rich and flourishing; perfectly secure in our liberties and properties—yet groaning under the weight of slavery and oppression; where the self-same person is represented as being both dead and alive; in a deep decline—and in perfect health… Now I will submit to any number of politicians within the bills of mortality, whether the above portrait of a news-paper is a true likeness, or a caricature; and in order to assist their determinations upon this important point, I recommend the following extracts to their most serious considerations.
http://intercapillaryspace.blogspot.co.uk/2006/05/caleb-whitefoord-cross-reading.html

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from
Ports of Entry
Williams Burroughs/Brion Gysin

GYSIN: Doesn't that look like some kind of writing?

BURROUGHS: It does. I can read it. Wings tack quietly ... not crying ... kiss ... noisy pissing Tex ... Gysin not sin was not crying ... fix Gysin ... Brian ...

GYSIN: What I read is different: My dear very yours ... not crying ...

BURROUGHS: It looks like letters here, too, but they're harder to make out. I read: Creeps ... Looking at these paintings of yours is often like focusing an optical instrument. I find that it takes about twenty seconds to focus at all. The viewer has to learn how to flicker back and forth between a telescopic and a microscopic point of view while his attention is centered on some small beautiful scene which may be no bigger than his index fingernail at one moment, and then his attention is suddenly jerked back to a clear long-range view of the picture or its all-over pattern. What you actually see at any given moment becomes only a part of a visual operation which includes an infinite series of images. This leads you along a certain path like a row or series of patterns ... a series of neural patterns which already exist in the human brain.

*

It is to be remembered that all art is magical in origin—music, sculpture, writing, painting—and by magical I mean intended to produce very definite results. Writing and painting were one in cave paintings, which were formulae to ensure good hunting. Art is not an end in itself, any more than Einstein's matter-into-energy formula is an end in itself. Like all formulae, art was originally functional, intended to make things happen, the way an atom bomb happens from Einstein's formulae. Take a porcelain stove and disconnect it and put it in your living room with ivy growing over it: it may be a good-looking corpse but it isn't functional anymore. Or take a

voodoo doll full of pins—authentic West Aftica, $500 on 57th Street—and hang it on the wall of your duplex loft. It isn't killing enemies anymore, and the same goes for a $5,000 shrunk-down head, which a fashionable shrink bought for his consultation room.

The painting of Brion Gysin deals directly with the magical roots of art.... His paintings can be called space art. Time is seen spatially, that is, as series of images or fragments of images past, present, and future.... Here is a Gysin scene from Marrakesh—moving figures, phantom bicycles, cars ... this is a literal representation of what actually happens in the human nervous system; a street reminds you of a car that went by yesterday, or a boy on a bicycle years ago, in fact everything that you have experienced on that street and other streets associated with it. The pictures constantly change because you are drawn into time travel on a network of associations. Brion Gysin paints from the viewpoint of timeless space

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http://www.itinerariesofahummingbird.com/brion-gysin.html
Portions of the interview appeared in the International Herald Tribune (October 4-5, 1980), and then the complete text in Reality Studios (London) 4:1-4 (1982).

Interviewer: How did you arrive at doing your écriture paintings?

Brion Gysin: Well, it turned out that everybody got this sort of message of calligraphy. It came to me through the war, because I was a translator of Japanese. That's how I got interested, it wasn't from the point of view of painting at all. After the war, I came back here as a Fulbright fellow—not as a painter Fulbright, I mean as a writer, historian. During the war I met a cat who was the great-grandson of Uncle Tom, the man who told his life story to Harriet Beecher Stowe. And so, I wrote a book about Josiah Henson. From there, because the escaped slaves went to Canada and founded agricultural colonies there, I wrote the history of slavery in Canada. It was on the basis of that that I got my Fulbright. Later, about the same time I was doing the repetitive poems, I was looking for something that would repeat graphically. In Rome in 1960, I found a housepainter's roller which I then re-cut to produce this (shows a print which bears a curious resemblance to the exposed structure repetitions of the Centre Pompidou). When I saw the plan for this museum, I said, "Well, it seems to me that back in about . . ." So I became very interested in this place across the road.

[...]

Interviewer: How did you come upon the idea for your écriture paintings?

Brion Gysin: I had had a very unfortunate experience with magic. Somebody had done me a black magic thing, and I'd actually had the cabalistic square of paper where you write across this way and then you turn the paper and you write across the other way, and then you've got the thing locked in and it happens. I thought, yeah, how about using Japanese calligraphy in this direction, without turning the paper, and then just running an Arab line across it, and so I had a grid. That's how it all came into being for me.

Interviewer: You can look at those paintings from any direction.

Brion Gysin: That's right. And then I ran into the idea of the permutations in poetry. So I carried that over to painting, where I had a grid and then I cut and permutated it to make a big picture.

Interviewer: Is it all actual writing in the écritures?

Brion Gysin: You mean, can I read it and it says so and so? No. But it has most of the sort of magic elements of writing in it. The attack of the brush to the paper.

Interviewer: Jackson Pollock was also doing a sort of writing, écriture, in dripping the paint.

Brion Gysin: Sure enough. This was very much in the whole line of what was happening to painting itself. Painting as image was being eaten up by Picasso, let's say, he was the last cannibal. He ate up all the images, he chopped them all up and did what he did. Then people began to be interested in the matter—what the French had always been talking about, la matière, the stuff—and would say, "Well, let's play with the stuff. What does the stuff do?" It was very much in the air.

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from The Anti-Environment of the Cut-Up Authors
by Carl Weissner
1969

At a meeting of surrealists in the 1920s Tristan Tzara proposed that poetry could be made by using the same principle as a lottery: pulling words out of a hat… Mayhem in the ranks, riots in the upper balconies… a random strategy of poetics was asking too much of the purist rank and file… and yet they could hardly have been unprepared for such a suggestion… ARS COMBINATORIA… European mannerists of the 16th and 17th centuries… Paralogisms… Mixed metaphors… Alchemist word-machines… Para-rhetorics… Subversive language

mechanisms, an Anti-Environment built on Kabbala… Counter-offensives to classical rhetoric, one-track ways of thinking, inflexible systems of imagination…

Word factories & combination tables of Emanuele Tesauro, Christoph Männlings etc. — (was Athanasius Kircher the first “astronaut of inner space?” … ITER EXTATICUM [Würzburg 1660] … imaginary handbook of space travel through the cerebral cortex, through “inner space”) — Rimbaud’s ALCHIMIE DU VERBE … “Hallucination of words” — Baudelaire’s PARADIS ARTIFICIELS — The Surrealists’ ÉCRITURE AUTOMATIQUE — 4-dimensional semantic chess moves in Joyce’s FINNEGANS WAKE — CUT-UP and FOLD-IN techniques by Brion Gysin and William Burroughs —: breaking through linear habits of thinking, speaking, writing & imagining… deconstructing the classical i.e. bourgeois “reality” that literature and mass media have accepted from state / church / finance…

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bisected carefully jar
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a cut about bubbles\familiar and put
bisected carefully track last shirt
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protruded Monk railroad blossomed
membrane and the shimmering mesa
piano fluid each envelope an
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scratch, write closed dripping harbor

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02.22.2016

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Nova

A Technician learns to think and write in
association blocks which can then be
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association and juxtaposition — The basic
law of association and conditioning is
known to college students even in America:
Any object, feeling, odor, word, image in
juxtaposition with any other object feeling,
odor, word or image will be associated with
it — Our technicians learn to read
newspapers and magazines for juxtaposition
statements rather than alleged content —
We express these statements in
Juxtaposition Formulae — The Formulae of
course control populations of the world —
Yes it is fairly easy to predict what people
will think see feel and hear a thousand years
from now if you write the Juxtaposition
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02.23.2016

Dan Waber (no date)
In the world of visual poetry (and I consider concrete poetry to be a proper subset of visual poetry), a world famous for wildly prolific creators (Jenny Sampirisi said “One of the coolest things about vispoets is that they produce a lot of work. Boxes of work.”), there are a handful of people who are even blowing that curve. I used to think that Jim Leftwich was one of them, then I found out he’s actually two of them.
http://www.logolalia.com/minimalistconcretepoetry/archives/cat_topel_andrew.html

Paul Constant (2012)
The Last Vispo, the new visual poetry anthology by Nico Vassilakis and Crag Hill (Fantagraphics, $39.99), doesn't allow its readers to make the single basic presumption—that words are a code, symbols to be received in a specific order, and not an arbitrary series of marks—that every reader makes on opening a book. As an art book, it demands hours of investigation. Some of the poems are recognizable as words forming a text (Mark Young's "defiant lethargy" is a checkerboard of words like "twitter," "the hand," "Transit of Venus," and "defiant" mixed with symbols like an elaborate letter B or an epsilon), and others look like gibberish that could, on another planet or in another time, have become a dominant language (are the scribbles in Jim Leftwich's "decomposition 2" made up of very bad Arabic handwriting or are they products of his imagination?).
http://www.thestranger.com/seattle/assume-nothing/Content?oid=15337292

August Highland (2002)
there is another arm of the m.a.g. which is published several times a year and is devoted exclusively to a single writer - it is called the m.a.g. special edition - the first featured writer and visual poet is jim leftwich - the leftwich special edition appears november 2002 - forthcoming writers to be presented in the next few months are paul lambert karl young and ray federman - the m.a.g.special edition is a substantial presentation of a writer's opus and career - for example the leftwich special edition will include over 300 works - the federman special edition which is scheduled for february 2003 will be even greater in size and more comprehensive featuring work and related materials spanning the career of the 69-year-old writer who is currently lives in san diego where the m.a.g. headquarters are based.
http://www.thedrunkenboat.com/mag.html

Warren Fry (2007)
After a few Bennett pieces were read as canons, in which half the assembled poets read the selected poem in a round, the entire group read Michael Peter's Big Electric Vowel Tower. A perceptible shift occurred as the poets, their mouths agape, intoned a long drone of vowels that finally careened into a splintering bramble of words, like the crack of a phonetic whip. They'd hit their groove.
The body of assembled poets throbbed and tittered as it continued to read. Peters sat high in his chair lustily overindulging in the word "simpletons" while reading Al Ackerman's Simpletons Have Lungs, Too. Holman jocularly hemmed and hawed his way through the poems. Bennett bleated throaty R's and stressed vowels, the sonic doppelgangers of his derelict lettering. The Be Blank Consort welcomes the contrapuntal play of these idiosyncrasies in order to tease out fascinating dissonances and chance harmonies; they act as a correlative to the interpersonal dynamics within and from which the work exists. This game of encounters became even more porous when the poets decided to include the audience in a reading of Peter's Flüffen Jungle Port No. 13. Each of us chose one of three words/phrases, "cheep," "port-port-pulliort," or "porangjist," to say at random as the poets moved and circled around us. Pore—ooon—jiiist, pore—ooon—jiiist, pore—ooon—jiiist, I found myself saying, though I had no score to refer to, as I nodded and grinned at complete strangers who were doing the same.
The individual poets' interpretations of the scores also varied. On several occasions slower-paced poets were left reading the last few lines of a poem alone, as in Jim Leftwich's IF, the simultaneity giving way to a normal recitation. Had the poems been over-rehearsed, moments such as these would have seemed like "mistakes."
Ever since Huelsenbeck, Tzara, and Janco first penned and performed L'amiral Cherche une Maison á Louer, the simultaneous poem has, as Hugo Ball wrote, illustrated that "an organic work of art has a will of its own."
http://www.brooklynrail.org/2007/12/artseen/be-blank-consort

Bill Eichenberger (2002)
A copy of Lost & Found Times -- titled that summer 33 -- is featured in ''An American Avant Garde: Second Wave Exhibition'' at Ohio State University.
The magazine opens with:
''They floated past the peas and corn, / the leader says, his voice turning / her cheek. Then she smiled and mouthed / for me for gas money or burned hoses, / of hungry lions.''
Confused?
''The idea is to distract the reader from his or her preconceptions about what is supposed to be there,'' writer John M. Bennett explained, ''so that the reader can see something new.''

What's likely is that most of the writers included in the exhibit -- on display in the Main Library -- first distracted themselves.
"There are many ways," he said: "You can write when you're exhausted. You can write in a noisy environment. . . . Some writers take drugs."
Bennett, the creator of Lost & Found Times and the content provider for a Web site of "visual poems," curated the "Second Wave" exhibit and organized a two-day "Avant Garde Symposium" on the OSU campus.
His suggestion for the uninitiated: Don't bother to look for "meaning" -- at least not in the traditional sense.
"Some of the cleverest stuff looks like it has meaning," he said, "but that's only an illusion. They (avant-garde writers) are playing a trick on you. The surface meaning may be there, but that's not what the piece is really about."
His "first wave" included William S. Burroughs, Jack Kerouac, Allen Ginsberg and other so-called beat writers; and was featured last year in an OSU exhibition called "An American Avant Garde: First Wave."
Bennett has dubbed the second wave "the blank generation," in part because of the relative anonymity of its members.
Not even the biggest names -- Richard Kostelanetz, say, or Jim Leftwich or Sheila E. Murphy -- are as well-known as any of the most famous beats.
"Allen Ginsberg was a remarkable hustler and promoter of his friends," Bennett said. "So the beats were more well-known. Jack Kerouac was accessible in a way that most avant-garde writers today aren't. And the culture was ready in the 1950s and 1960s for the beats."
Most writers in the second wave have shunned mass appeal and avoided academia. Many have day jobs, in areas ranging from chemistry to pizza delivery.
"What was happening in universities, what was going on in the culture at large, simply didn't interest the second wave," Bennett said. "So individual artists went off and did it themselves, entirely on their own, making what they couldn't find anywhere else."
http://www.aldussociety.com/secondwave.htm

John M. Bennett (2002)
One of the techniques of Burroughs, Brion Gysin, and their generation was that of cutup writing. Burroughs practiced that quite literally, using various procedures for recombining and editing texts (or tape recordings) that had been cut apart with scissors. This produced a literary style and diction that in this "second wave" has become something written directly, by-passing the use of scissors. Cut-ups, then, which appeared early in the 20th century as a game or technique of surrealist and dada artists, passed through Gysin and Burroughs and the concrete poets in the mid-century where it became a major technique, and by the century's end had become a "natural" way of writing, had become the diction and voice of poets like F. A. Nettelbeck, Sheila E. Murphy, John M. Bennett, Jim Leftwich, Thomas L. Taylor, Carlos M. Luis, and many others.

Actual cutups are still done, along with other kinds of chance operations, but it is often now a procedure used in visual poetry, so that one can actually see the cutting that has occurred, as if it had a kind of ritual value.
https://library.osu.edu/projects/avant-symposium/Avant2.pdf

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